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Opening



THE PRICE OF ARROGANCE

THE PRICE OF ARROGANCE is a grand campaign for **7TH SEA: SECOND EDITION**. It will pull your Heroes out of the relative comfort of Charouse and plunge them into the deadly dangers of the New World.

The perilous journey through the western hemisphere of Terra is also a fast-paced race across land and sea, both to save the life of Louise de Montaigne and to lose the many adversaries who will work tirelessly to see the Heroes fail.

A mysterious curse; geopolitical schemes; lost wonders; epic battles on the great seas of Terra: the Heroes will face the marvels of the world and the dark secrets that it holds. Their objective? To protect Montaigne against powerful enemies and prevent a civil war that could lead to thousands of deaths. In short: a day's work in the life of any self-respecting Hero.

The Expedition to the New World

Charouse, Julius 1668. Léon Alexandre de Montaigne is in a rage. Explorers have brought a relic of the New World to his rival, the Good King Sandoval of Castille. Esthetes all over Terra describe the artifact as "a unique wonder." Many curious parties gather at the Castillian court to gaze upon the magnificent relic; this, in turn, has earned San Cristobal an aura of prestige that could undermine Charouse's. Since then, the fits of rage of Montaigne's sovereign have done nothing but increase, scaring members of the court.

How could the Sun King let this stand? His rival, "a prepubescent teenager," has humiliated him—and, thus, has humiliated the whole of Montaigne. L'Empereur must prove to the world that no one and nothing can rival with his Nation! Therefore, he has demanded that a gift be brought



back from the New World, “a gift so resplendent that even Theus will have to bow to such magnificence.” (It is said in official circles that His eminence, Cardinal Verdugo, was not fond of l'Empereur's choice of words.)

Regardless of origin or trade, the Sun King has called forth all fearless adventurers to set out for the New World at once. Whoever is first to bring him back an artifact worthy of Montaigne will be rewarded with titles, lands, a position in the government and, lo and behold, a favor. An imperial favor!

All over Théah, adventurers are recruited and get ready to set out for the New World on a quest for hidden treasures, thereby launching the greatest wave of sea expeditions that Terra has ever known.

Behind the Veil

Léon Alexandre's megalomania is rivaled only by his madness, but his reasons for this “contest” are much more pragmatic and serious than one might think at a glance. Let's rewind time a bit.

Montaigne and the New World

Since Aztlan was discovered by Cristobal Gallegos, Montaigne has seen the New World as an incredible source of opportunities: by spearheading the greatest discoveries, the Nation would increase its prestige; and by setting up profitable trading posts, it would increase its wealth far beyond what the human mind can fathom.

For a century, many expeditions have been put together and financed by the many governments of Montaigne. Unfortunately, they all came back (if they came back) empty-handed; Aztlan is an unforgiving land and its inhabitants aren't as naive as Théans had believed. The hope to turn the continent into a vassal state of the Nation soon proved foolish; even trading or scientific partnerships required a lot of hard work.

Still, Léon Alexandre hasn't quite given up on the idea of invading Aztlan. Based on the research of the Montaigne general Montègue, an impassioned enthusiast for Aztlan warfare, l'Emperor has tried to set up a Porté route to the New World. Alas, for him, the Aztlani seem capable of spotting Blood Marked

objects and thoroughly destroy them, making any trip between the two continents a long, arduous one.

The Relic of Ehēcah Totech

Decade after decade, the many Théan expeditions have robbed Aztlani of their treasures to amaze Théan courts with precious, exotic relics. Léon Alexandre's contest is inherently tied to one such theft.

In tertius 1668, a Montaigne expedition brought back several Aztlani objects from its journey in the “exotic lands” of the Nahuacan Alliance. Officially, those who made the trip all died from an “unfortunate case of plague”; nevertheless, an exhibition was held to show their discoveries. It was inaugurated in Arisent, where the expedition docked. Present were all the local upper crust and part of the imperial court, here to accompany Louise de Montaigne, l'Empereur's eldest daughter and presumptive heiress to the Crown.

Since that night, all of the guests have contracted a mysterious illness. Louise de Montaigne herself is bedridden, with her condition worsening each day. Over a matter of weeks, her flesh has begun to show symptoms that neither science nor sorcery can explain (much less cure). Patches of her skin have developed painful lesions and sores. Far from lessening, the illness has spread and her entire body is getting more and more flayed each day. Her life has turned into near-constant suffering.

What happened during the inaugural exhibition?

As enthusiast Vaticines, Montaigne explorers who have come back from the New World held Aztlani beliefs and worships in low regard. With (misplaced) disdain, they considered them to be “underdeveloped.” If they'd had a more open mind, they would have understood that in the New World, gods literally walk among men, and that some relics aren't just “beautiful objects of worship.” Among the items shown in Arisent, a number of them were acquired illegally, some downright stolen. One such item was the figurine of an Aztlani divinity: Ehēcah Totech, god of agriculture, plants, spring, diseases, war, and flaying. Unfortunately for the unscrupulous adventurers, one does not rob a god with impunity.

Ehēcah Totech judged that those who have robbed him and marveled at his figurine ought to



be “rewarded” for their worship. After all, they helping to spread his cult to new peoples... Ever generous, the god has thus “blessed” them.

The guests aren’t just sick. They’re flayed alive, little by little, so that the god whom they gazed upon during the exhibition can wear their skin. In Aztlan, such a transformation is rapid (a few days, at most). But in Théah, Ehēcah Totech’s power is lessened due to the thousands of miles separating the continents. The illness is slowed down, but it keeps progressing. Sooner or later, Louise will meet the dreadful fate that the Aztlani god has in store for her. A blessing? That is how the transformation is regarded in the New World. But through the eyes of Théans, it looks rather like a curse.

Léon Alexandre has moved heaven and earth, rallying all his political allies and best scientists to help his eldest. After pressuring the Explorer’s Society, he gathered useful information in the form of a book called *Historia Naturalis Mundi Novi: Opus Tripartitum*, by Alfonsina del Carmen Eskibel de Hurtado. The book tells of creatures called “victims of Ehēcah Totech,” whose physical description matches Louise’s symptoms. After many a conversation and extended research, a link was made with the figurine and all savants agreed that science was helpless in this case. While the Vaticines advised on praying to Theus a little more each day for Louise’s salvation, the scholars were more pragmatic, recommending that the figurine be brought back to its temple in Aztlan, so as to drive away its nefarious influence from the princess. In doing so, they hope Louise can heal. If they’re wrong... Regardless, they, too, have begun praying for her salvation, for they know they’ll be faced with l’Empereur’s wrath.

Lifting the Curse

The scholars are partly right: if the figurine is never brought back, then Louise will indeed

become a flayed worshipper of Ehēcah Totech. From there, her sole motivation will be to find a human skin to wear. Bringing the relic back to Aztlan will give her a chance, but is in no way guaranteed her cure. In addition, one must ask for the god’s forgiveness and that he chooses another victim. The chances of success are slim, but there is no alternative.

Crossing half the world with a cursed relic that can infect anyone around it; going through a strange and unknown land; negotiating with a divinity. Such tasks require exceptional skills and infallible loyalty. Thus, Léon Alexandre has appointed one of the mousquetaires whom he trusts the most to head the expedition: Captain-Lieutenant Mathilde de Rimbaud. The scholars have advised that she be joined by Henri de Malesherbes, one of the foremost Montaigne authorities on Aztlan.

Rimbaud knows the stakes. She has unlimited funds and means to see the expedition through, whatever the costs. She must gather members that she deems capable enough to come with her.

To stave off the effects of the figurine, l’Empereur has had Lucien de Forbin, the Montaigne dignitary who sits at the Manden Kurufaba, send him a Mandenian chest specifically crafted to contain any form of supernatural influence. Lucien de Forbin has obeyed his emperor’s will, but being a Villain and a double agent for the Atabeau Trading Company, he has ensured that the chest is an utterly powerless fake. Its only merit is that it allows one to transport the figurine without touching it directly.



The Atabean Trading Company

As if it weren't enough, the Atabean Trading Company has managed to infiltrate the expedition.

George Rourke, President of the Company, has heard of Louise's illness and paid a hefty sum to get his hands on the experts' conclusions. The events are an incredible opportunity for him to assert his dominance further over Théah.

Rourke has a vested interest in jeopardizing the Crown of Montaigne. If Léon Alexandre were to die, and if Louise were unable to rule, then Castille and Vodacce (whence come L'Empereur's wives and many of his daughters' husbands) would be at each other's throats for the right of succession. Moreover, the people may see the occasion to rise. Meanwhile, Montaigne colonies in the Atabean Sea would become vulnerable, finally allowing the Company to establish its authority.

Therefore, the Company will try everything in its power to see that the expedition fails. Rourke cares little what happens to the relic. Let it stay in Théah or sink at the bottom of the ocean, as long as it never returns to the New World. The princess must not be given the slightest chance for recovery. Rourke has unlimited means, almost as extensive as Montaigne's, and will do his utmost to thwart Mathilde de Rimbaud at every turn.

The Need for Secrecy

Secrecy is of prime importance for the Crown. Scholars and doctors have all sworn to hold their tongues, lest their families suffer the consequences and their precious archives burned down. As for the rebellious spirits that dared oppose Léon Alexandre, they aren't here anymore to bear witness to their fate. Officially, l'Empereur is jealous of the Castillian king. It's just another one of his many, yearly whimsies (the older members of the court all recall the time when Léon Alexandre demanded that a piece of the sun be brought back to him). Anyone who is anyone knows that Louise is ill, but they don't know the extent of her condition (or, at least, they don't suspect that it is tied to the expedition). Woe betides whoever questions the official version!

That's right! The contest is just smoke and mirrors. L'Empereur doesn't care about the Good King Sandoval's relic. It's just a pretext to launch several expeditions at relatively low cost, thus concealing his true intents from his foes.

Léon Alexandre doesn't even know the details of his expedition. His castle is riddled with spies; although protected by the Sorcery of his wife, he understands that knowing too much would prove dangerous. He trusts Captain-Lieutenant de Rimbaud. His foes will eventually uncover the truth, but he hopes to buy as much time as possible until then...

What About the Heroes?

The Heroes are part of Mathilde de Rimbaud's crew. They must return the figurine of Ehêch Totech and beg for his forgiveness. They just don't know it yet...

LEXICON

Contamination: Process through which one becomes a victim of Ehêch Totech. Contamination follows a set series of steps, Phases (see Appendices p. 290). Anyone who suffers from this process is called Contaminated.

Relic: Name of the cult item stolen from Ehêch Totech, which the Heroes must bring back in Aztlan.

Victims of Ehêch Totech: Name given to those who have given their skin to Ehêch Totech. For the sake of brevity, they're often referred to as "Victims."

FAILURE IS POSSIBLE

In **7TH SEA**, the player characters are near invincible. This is a tenet of the swashbuckling genre: to play overpowered Heroes who laugh in the face of danger. The Price of Arrogance is no exception. Powerful as the adversity can be, epic as the combat will prove, there is little chance that a Hero dies before the end—unless they sacrifice themselves.

That being said, survival doesn't necessarily equate "winning." If the Heroes lose the Relic of Ehëcah Totech for some reason (because it falls into the sea, is stolen by the ATC, etc.), then the campaign is over: Louise will transform into a Victim and kill her father to take his skin. As Rourke expected, a headless Montaigne will be caught between Castille and Vodacce on one side, and the people on the other, rising to take their destiny in hand. In short, the entire web of Théan geopolitics will be changed forever. As for the Heroes, they'll inexorably turn into Victims of Ehëcah Totech as well. A grim fate, isn't it? Ah, yes. We haven't mentioned this part yet: the Heroes will be cursed, too!

Here are the stakes of *The Price of Arrogance*: failure is possible, and its consequences will alter the world for good. On the other hand, success will guarantee stability. But is that what the characters truly want? What if they realize that they're on the side of the "Villains"?

Campaign Version(s)

The Price of Arrogance is split into three acts, each with its own identity, atmosphere, and narrative unit. The aim is to make the Heroes travel, confront them with varied stakes, and make them discover new cultures.

At its core, the campaign is structured like a classic trilogy, wherein the second act is darker and puts the Heroes in serious jeopardy (and may even result in their shameful defeat).

The Introduction sets the stakes of the campaign and introduces the main characters and organization of the story. A few heroic Stories are detailed to help involve your Heroes; the first scenario will gather the characters before launching them on the path of adventure.

Act 1, *The Wind Rises*, is mostly set in Montaigne. The Heroes can't fathom the stakes that weigh down on them, but they'll quickly realize that they're being chased; that their foes are many and well organized; and that the expedition of Captain-Lieutenant de Rimbaud isn't "just" a journey to the New World.

Act 2, *A Hornet's Nest*, is set in a colony of the Atabeau Sea. The Heroes should have learned the nature of what they're transporting and bravely confronted adversity. But they'll soon realize that their enemies are powerful and ready to do anything to see them fail. Their journey to Aztlan ends with a naval battle of epic proportions.

Act 3, *The Far Side of the World*, is set in the Nahuacan Alliance, in the New World. The Heroes are closer than ever to their objective, but Aztlan is a mysterious continent packing quite a few surprises. Moreover, their encounter with Ehëcah Totech may very well take an unexpected turn.

Each act begins with a quick summary of everything it contains.

Campaign duration will vary depending on the pace set by the party and the Game Master.

Theatrical Cut. By focusing on key scenes, the campaign can stretch over a dozen sessions, i.e., between fifty and sixty hours. At a rate of one session a month, it can be finished in a year.

Director's Cut. By focusing on the Heroic Stories and additional adventures, the campaign can stretch over thirty sessions or so, i.e., about a hundred hours. There are gaps in the adventure so that other scenarios can be worked into the core experience, whether they come from the **Ports of Call** sourcebook or your imagination.



Inspiration

This book contains all the narrative elements needed to run the campaign. Although dispensable, we strongly recommend using **The New World** sourcebook which describes Aztlán. **Nations of Théah Vol. I** (for its chapter on Montaigne), and **Pirate Nations** (for its chapter on the islands of the Atabean Sea) may give you additional insight on the atmosphere. The suggested sourcebooks contain more extensive descriptions of the locations described in **The Price of Arrogance**.

Aside from the sourcebooks for **7TH SEA: SECOND EDITION**, you'll find below several sources of inspiration to run different parts of the campaign:

Montaigne Sublimations and Backfire. *The Three Musketeers*, by Alexandre Dumas, and its adaptation by Stephen Herek (1993) are essential references for **7TH SEA**: the book is a pillar of the genre, and the movie is one of its most Hollywoodian adaptations to date. *The Horseman on the Roof*, by Jean Giono, and its adaptation by Jean-Paul Rappeneau, as well as *Ridicule*, by Patrice Leconte, offer a great depiction of Montaigne in 1668. Finally, in the video game *Assassin's Creed Unity*, the player can discover a virtual Paris that is very close to what Charouse must look like.

Sailing on Rough Waters and The Eye of the Storm. *Pirates of the Caribbean*, by Gore Verbinski, and *Master and Commander: The Far Side of the World*, by Peter Weir, are both excellent inspirations. The former contains Hollywoodian fights, the latter is more historically accurate. All ten volumes of the comic books *De cape et de crocs*, by Alain Ayrolles and Jean-Luc Masbou, offer an exotic journey filled with various twists and contain a few ideas on how to pace travel by sea.

Act 2: A Horner's Nest. The novel *The Old Man and the Sea*, by Ernest Hemingway, gives a perfect depiction of that peculiar Caribbean atmosphere. The semi-autobiographical novel *Sugar Cane Alley*, by Joseph Zobel, is the moving portrait of a woman who works in a sugarcane plantation under the supervision of colons who control the local economy. For a lighter experience,

we recommend *Cutthroat Island*, by Renny Harlin: the Caribbean colony depicted by the movie is rather close to Mayneri. Although the context is different, the characters of the governor and the Mayneri slaves are inspired by Candie and Stephen in *Django Unchained*, by Quentin Tarantino.

Act 3: The Far Side of the Word. *Fitzcarraldo* and *Aguirre, the Wrath of God*, both by Werner Herzog, tell the enthralling tale of maddened Occidentals in South America. They're perfect to grasp the cultural differences between civilizations. *Apocalypto*, by Mel Gibson, offers interesting imagery of Aztlán and the Nahuacan Alliance: although the movie is focused on Mayas (the main inspiration behind Tzak K'an), it has a peculiar atmosphere (especially since the characters all speak in Yucatec Maya). The animated series *The Mysterious Cities of Gold* is a classic that has stood the test of time and may invoke a sense of fairytale in the discovery of Syrneth ruins in Aztlán. As for *Indiana Jones and the Temple of Doom*, by Steven Spielberg, it will doubtless inspire you to pepper the narration with elements of the weird and exotic in a fun context.



Main Cast

Some characters play an important role in **The Price of Arrogance**, whether because they lend a hand to the Heroes or put a spoke in their wheel. The Stories described hereafter are slimmed down to the bare essentials, allowing you to easily tie them to either one of your Heroes or to side adventures of your creation.

Mathilde de Rimbaud

Captain-Lieutenant Mathilde de Rimbaud is a high-ranking musketeer close to l'Empereur. He's tasked her with bringing the Relic back to Aztlan to save Louise's life—a task worthy of her skill and of l'Empereur's trust.

Rimbaud is forty years old. For more than twenty years, she has served l'Empereur and Montaigne. Although she's not as youthfully energetic as she used to be, she more than makes up for it with experience, be it crossing swords, commanding squads, planning an attack, or organizing defenses.

Portraying Rimbaud: Rimbaud is loyal to her position, her country, and her king. Nothing will sway her from her mission, for which she would gladly lay down her life. She's a leader used to taking charge and making tough decisions. During the campaign, she'll share a few war memories with the Heroes that harken back to the quandaries she faced ("I had to let ten soldiers die to save men and children from the Castillian military...").

Role in the campaign: Rimbaud will hire the Heroes and lead them on an expedition that they know nothing about (she doesn't intend to reveal anything until they've won their spurs).

The musketeer will stay with the Heroes for a good long while, perhaps even to the very end. A balance must be found in how to portray this character: yes, she may be leading the expedition, but she can't be making all the decisions, nor should the Heroes be satisfied with following her every order.

She plays a pivotal part in Act 1, as she knows many things that the Heroes don't: the nature of the cargo, their heading, the reasons behind her mission, the

consequences of failure. She also handles all finances for the expedition. During Act 1, especially in the first part, Rimbaud should reveal most of that information to the Heroes. From there, she must recede into the background to let them be the protagonists of the adventure. It's a difficult balance to find, as there is no logical reason for Rimbaud to willingly step aside: she can't be doing all the heavy lifting, but she can't be a mere face in the crowd, either. On the one hand, the story requires logic; on the other, it should be fun.

As you continue reading, you'll understand that Rimbaud is less and less mentioned during the campaign. It doesn't mean she isn't there, just that she can't keep barking orders at the Heroes to move the plot forward. Starting with Act 2, her decisions are less crucial. You could play her one of two ways:

- ♦ **Kill her.** Her heroic sacrifice can help the mission (stopping the ATC and letting the Heroes flee, for instance); or perhaps her execution takes the Heroes by surprise. Should this happen, they would "officially" take charge of the expedition (and may be backed by Malesherbes if needed). If you feel this character is too much to handle, or if you struggle to keep her in the background while maintaining her influence, this is the preferred solution.
- ♦ **Pit her against the Heroes.** For Rimbaud, the mission is the one and only priority. Everything else is secondary. The expedition must not fail! The slaves? The corrupted governor? The political treaties? They're of no import. What are a few dozen lives compared to the thousands who will die if the people rebel? In this case, the opposition between her and the Heroes may be detrimental to the expedition, which ought to lead to interesting situations.

Find the right balance to make it an important character, without her being invasive. The only Heroes here are the ones portrayed by your players!





Captain-Lieutenant Mathilde de Rimbaud

MONTAIGNE—MUSKETEER

Traits

Brawn: 2
Finesse: 3
Resolve: 5
Wits: 3
Panache: 3

Skills

Aim: 3
Athletics: 3
Empathy: 2
Intimidation: 4
Notice: 2
Perform: 1
Ride: 2
Sailing: 1
Warfare: 3
Weaponry: 4

Backgrounds: Duelist (139), Mousquetaire (144)

Advantages: Duelist Academy: de Vore (NoT1 154), Camaraderie (151), Friend at Court (149), Riot Breaker (153), Quick Reflexes (152)

Style Bonus — De Vore Politesse: When wielding a rapier in her lead hand, Rimbaud gains a special Maneuver called de Vore Politesse. When she performs this Maneuver, she spends all of her Raises and selects a character in the same Scene as her. De Vore Politesse prevents all Wounds dealt to that character (even Wounds otherwise impossible to prevent such as from the Lunge Maneuver or the automatic Dramatic Wound from taking a gunshot). Wounds prevented must be dealt by another character—damage caused by the environment or Consequences (such as explosions or cannon fire) cannot be prevented with de Vore Politesse. Rimbaud may perform de Vore Politesse once per Round.

Virtue: Comforting (158)

Hubris: Overzealous (158)



Henri de Malesherbes

Viscount Henri de Malesherbes is the stereotypical bookworm, physically unfit to go traipsing through exotic lands halfway across the world. Unfortunately for him, he's the best in his field (Aztlani cultures and civilizations), and the Emperor of Montaigne made him an offer he couldn't refuse (even though he wasn't particularly interested).

Portraying Malesherbes: Malesherbes is the archetypal scientist. He can't fight, run, or perform any sort of physical task; he enjoys comfort and wishes to be treated with respect. He knows everything about the New World, though his knowledge is theoretical in nature; he's never left his office and the only Aztlani he's ever met were ambassadors.

You can play him as the curious and naive scientist who'll throw himself at danger's face in the middle of the jungle, or as the erudite scaredy-cat who requests a bodyguard when he needs to go relieve himself.

As hopeless as he is, Malesherbes may yet prove his worth and will turn out to be as reliable a companion as he is clumsy. A wonderful way to make him shine is by revealing unfathomed strength in the face of adversity: what if the craven incompetent eventually saved the Heroes' lives?

Role in the campaign: Malesherbes is here to provide scientific backing to the expedition. The main reason this character exists is to offer a New World specialist in case no Hero fills those shoes. He can give contextual information on Aztlán and help the Heroes understand the stakes of the expedition. During Act 3, his revelations could stop the group from making bad decisions. Moreover, he can help as an interpreter.

If a Hero's concept is similar to Malesherbes, they can easily fill in this role with minor adjustments.

Henri de Malesherbes

MONTAIGNE—DOCTOR OF
AZTLANI CIVILIZATIONS

Traits

Brawn: 2
Finesse: 2
Resolve: 2
Wits: 4
Panache: 3

Skills

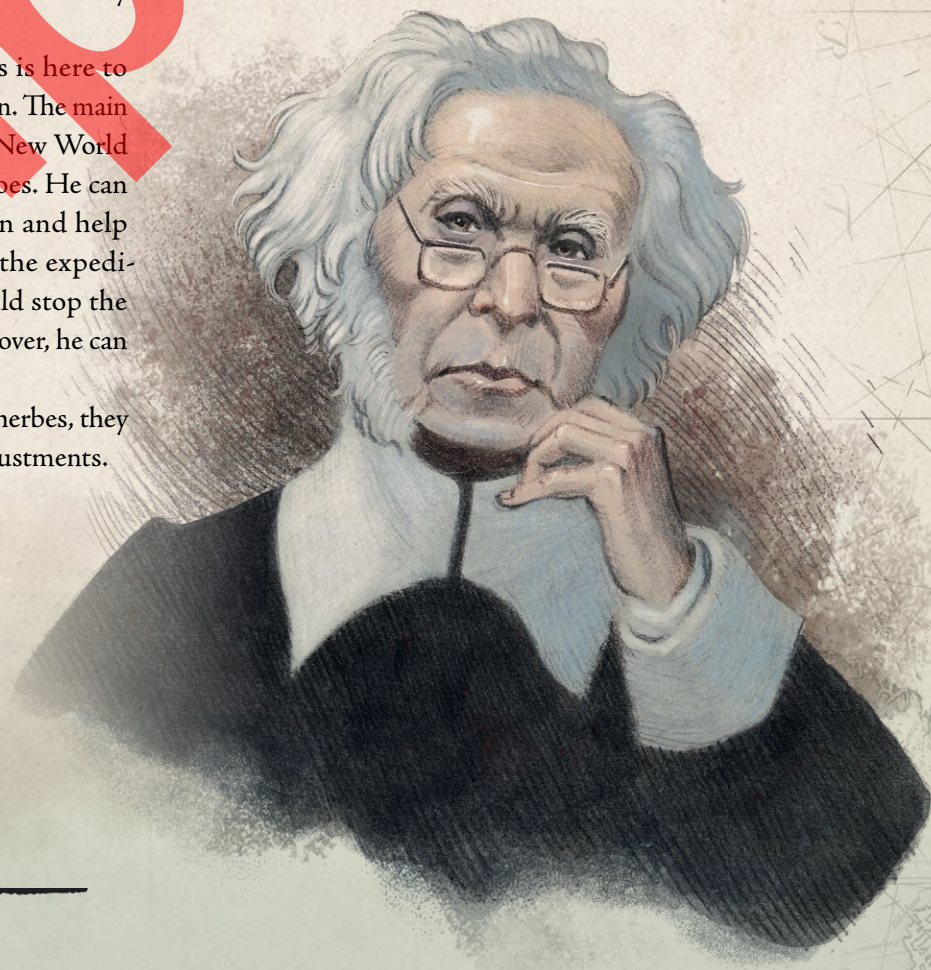
Convince: 2
Empathy: 3
Notice: 4
Perform: 3
Ride: 1
Scholarship: 5
Tempt: 2

Backgrounds: Professor (141), Doctor (139)

Advantages: An Honest Misunderstanding (151), Team Player (150), Fascinate (149), Miracle Worker (153), Time Sense (148), Tenure (152)

Virtue: Fortunate (157)

Hubris: Curious (156)





Annabelle de Montfort

Annabelle de Montfort inherited *La Belle Traversée* from her mother. The ship has lived many battles in the name of Montaigne, but Annabelle has pulled her away from combat in recent years. She prefers escorting convoys or expeditions like that of her friend Rimbaud. The two women seem to have some sort of romantic past. They can spend entire days drinking, being at each other's throats, then making up. Before leaving Dechaine, Montfort doesn't know anything about the Relic.

Portraying Montfort: Montfort shares many traits with Rimbaud, but their behaviors couldn't be more different. Rimbaud comes off as cold and aloof, whereas Montfort is hot-blooded and easily lets her emotions get the better of her (she hails from Rogne, after all!). If a Hero stands in her way, she'll send them to the brig. If a sailor so much as breathes the word mutiny, she'll whip them herself.

Role in the campaign: Montfort makes her appearance in the middle of Act 1, when the Heroes meet with the flotilla that will take them to Aztlan. She'll lead the expedition to the New World. If a Hero wants to play that role, they can easily replace her character. Captain Montfort should go down with her ship at the end of Act 2, during the attack of the Atabean Trading Company. However, the Hero playing her role could escape alive.

Annabelle de Montfort's statistics can be found on page 88.



Lærke Ulriksdottir

Lærke Ulriksdottir is the Chief of Security for the Atabean Trading Company. She's a tough, no-nonsense woman who loves her job, especially the part where she gets to crack heads. She's happy to stand in the background with a cup of coffee and a dirty look when President Rourke needs to intimidate someone, but she's happiest when natives need pacifying and she gets to put her axe to some necks.

Portraying Ulriksdottir: Tough, decisive, in love with her job. Chief Ulriksdottir is a Vesten's Vesten, the baddest cop of them all. The only thing she likes better than scaring someone to death is killing someone to death.

Role in the campaign: Ulriksdottir is one of the most dangerous antagonists that the Heroes will face during the campaign. She'll do everything in her power to stop the Relic from reaching Aztlan. To that end, she has impressive means at her disposal. She's the main architect behind the expedition debacle in Act 2. The Heroes will get the chance to kill her for good at the entrance of Ehēcah Totech's temple. It's up to you whether they can rid the world of one of 7TH SEA: SECOND EDITION main Villains.

Lærke Ulriksdottir is detailed in *Pirate Nations*, on page 135. Her statistics can be found on page 201.





Oscar de Guise

The perfect gentleman in every respect, Baron Oscar de Guise is, in fact, a member of the Black Masks Secret Society. It is said that the Black Masks are to Montaigne what Los Vagabundos are to Castille, but things couldn't be further from the truth. The Black Masks protect the interests of the dominant class instead of the people, ensuring that the established order remains so. In this, the Society can be a precious ally for the Heroes: despite its villainous nature, they, too, wish for Louise de Montaigne's quick recovery.

Portraying Guise: Guise is the definition of a charming man. Charismatic, funny, witty, cultured: he makes for a very pleasant guest. At first glance, he'll make a very appreciated ally.

Role in the campaign: Oscar de Guise is missioned by the Black Masks to help the Heroes. They will cross paths with him in Acts 1 and 2, and he'll try to join the expedition in Act 3. Despite being a Villain, he'll make a precious, devoted ally. He also has a vested interest in the expedition's destination, hoping to find a new Mask to strengthen his Society.

Oscar de Guise's statistics can be found on page 272.



Amaury d'Adhémar de Cransac de Panat

Viscount Amaury d'Adhémar de Cransac de Panat features in Act 2 as the governor of Mayneri Island, a small Montaigne colony in the Atabean Sea. He works for Montaigne and the Atabean Trading Company, but above all, he works for himself. Regardless of political treaties with the Rahuris, he loots sacred places without remorse, buys slaves to work in his mines, and tops off his income by selling secrets to the highest bidder (often the ATC).

Portraying Cransac de Panat: Amaury is your typical "little shit," a haughty, scornful, confident, and insufferable lesser Villain that the Heroes should immediately learn to hate. They likely won't be thrilled to discover that he's a slaver either.

Role in the campaign: Cransac de Panat is just smoke and mirrors—a distraction hiding the Heroes' true enemies. His only role is to annoy the Heroes, to slow them down, and to send the ATC's troops after them. He features during the whole of Act 2, at the end of which he ought to suffer a rather gruesome fate.

Amaury d'Adhémar de Cransac de Panat's statistics can be found on page 133.





Bakari

Bakari is a Rahuri working for Amaury d'Adhémar de Cransac de Panat. He helps him manage the slaves that are bought to work in the silver mine. Although he looks every bit like a scoundrel eager to denounce his kin and sentence them to corporeal punishments, Bakari is a more nuanced character. He hides his true colors to go unnoticed in Amaury's inner circle.

Portraying Bakari: Bakari has taken on a hateful part and never breaks character. His mission goes far beyond the physical and mental toil that he can inflict on his kin, regardless of his genuine remorse. The Heroes should quickly come to hate him, which will lead to quite the surprise when Bakari reveals his secret intentions.

Role in the campaign: Bakari will help the Heroes free the slaves of Amaury d'Adhémar de Cransac de Panat in Act 2.

Bakari's statistics can be found on page 172.



K'raya

K'raya is the goddess of Mayneri Island, where most of Act 2 is spent. She isn't an actual god (unlike Ehēcah Totech), but an extremely powerful creature that has lived on the island for a long time. For centuries, the Rahuris have been feeding her as a gesture of respect and worship. They gave her animals and offerings, but for a few years now, she has been fed human beings. K'raya isn't partial to one or the other: she just eats what she's given. The governor of Fort Morella has set up a slave encampment near her lair and regularly feeds her slaves. In doing so, he ensures that the creature keeps quiet. A dangerous, but lucrative game...

Portraying K'raya: K'raya is an intelligent Monster in thrall to her primal instincts. She'll start as an adversary, but the Heroes can talk to and reason with her. Still, the situation can rapidly take a turn for the worse. One does not simply befriend a giant crocodile.

Role in the campaign: K'raya can prove to be a precious ally in Act 2. She's a powerful Monster who can readily oppose the forces of the Atabeau Trading Company.

K'raya's statistics can be found on page 180.





Necahual

A pious soul dedicated to Ītzzohualli, Necahual excelled at her studies and mastered the arts of obfuscation and subterfuge necessary to advance to the office of the high priestess. Necahual maintains the guise of a devoted priestess by day, while seeking the destruction of the gods by night, before they leave humanity to its fate as they did during the Fall. Armed with the ancient lore of her temple, Necahual seeks out the gods' weaknesses with feverish intensity. Recently, she managed to assert dominance over a jaguar god, which she uses to dispatch all who oppose her. She also got her hands on a mysterious weapon which could be used to rid Aztlan of divinities.

Portraying Necahual: Necahual is an extremely respected personality who comes off as loyal and devoted. In truth, she's nothing but a guileful deceiver. The Heroes will have a hard time seeing through her hidden personality, which may lead them to do something irredeemable.

Role in the campaign: Necahual is the religious leader of Milllahco, where part of Act 3 is set. She will contact the Heroes to help them accomplish their mission and will try to sway them into committing decide. She should meet her death during the final showdown, at the jaws of the jaguar god which she sought to control.

Necahual is detailed in **The New World**, on page 81. Her statistics can be found on page 255.



Xochitl

The daughter of a farmer, Xochitl is the Director of the Ocelōmeh, the order of Nahuacan Jaguar Knights (the equivalent of a Théan "secret police"). Today, she has become one of the leading political figures of the powerful Nahuacan Alliance. Her biggest opponent is Ome Tochtli, Grand Master of the Eagle Templars, the best Nahuacan soldiers. Xochitl believes Ome Tochtli has something to hide, and she's determined to find out what it is. Her first findings have led her to believe that he could be tied to a sacrificial branch of the cult of Ehēcāh Totech.

Portraying Xochitl: Xochitl is highly paranoid and trusts no one. In fact, she maintains secret files on every powerful figure she knows: personal information, scandals, skeletons in the closet, vulnerabilities. If she needed to, she could destroy anyone within or without the Nahuacan Alliance's leadership in a matter of days.

Role in the campaign: Xochitl wants to topple Ome Tochtli. She'll use the Heroes in Act 3 to confirm (or disprove) her doubts. This lets the Heroes learn more information about Ehēcāh Totech and his disciples, but it will make them pawns in the Nahuacan political landscape.

Xochitl is detailed in **The New World**, on page 76. Her statistics can be found on page 258.

